CLASSICAL WEEKLY

JEROME THE CHRISTIAN CICERO

We have called St. Jerome the Christian Cicero and have (CW 36.230-1) assigned reasons for that title. We shall now set out to give further proof for that assertion by analyzing in the light of rhetorical principles many of the letters from Cicero's vast collection[1] and many from St. Jerome's immense correspondence.[2] Very numerous are the figures of rhetoric, figures of diction and figures of thought that may grace the style of verbal compositions.[3] I shall, however, limit myself in this rhetorical analysis to the following groups of figures: (1) Figures of Redundancy, (2) Figures of Repetition, (3) Figures of Sound, (4) Figures of Vivacity, and (5) Gorgianic Figures. The list is large but, in order to keep the analysis within reasonable bounds, I have further reduced the number of figures within each group of figures. Each figure is defined as it comes under discussion.[4]

The following examples of rhetorical figures taken from the letters of St. Jerome and from those of Cicero are juxtaposed not for the purpose of exhibiting superiority or inferiority but for the sole purpose of confirming between the two writers a parallelism of structure, an eloquence of rhetoric, a smoothness of style. We shall see that on those occasions on which Cicero soars, on those same occasions St. Jerome likewise soars; that on those occasions on which St. Jerome is subdued, on those same occasions Cicero too is subdued. The famous dream of Jerome reveals how Ciceronianism has taken hold of him as firmly as Christianity itself. It is in the letters of St. Jerome that that revelation is most clearly exhibited. The rhetorical examples in their silence will speak their part eloquently enough; they are juxtaposed without comment or discussion.

(1) The characteristic feature of figures of redundancy is repetition of an idea or ideas through the juxtaposition of synonyms which may consist of words, phrases, or clauses. Pleonasm can be defined as the doubling of a thought or idea through the juxtaposition of synonyms; arsis-thesis is a figure that gives emphasis by presenting an idea first negatively and then positively (or vice versa—a form less common).

Pleonasm is seen in St. Jerome Ep. 125.11.5: absque opere et labore; 121.2.10: arta et angusta via; 148.30.2: timendum et metuendum est; 65.22.3: laudabunt dominum in aeternum et in saeculum saeculi; in Cicero Fam. 5.12.6: clarissimi et spectatissimi viri; 14.4.4: quaedam vis lacrimarum et dolorum; te hortor et rogo; 15.16.3: si enim stomachabere et moleste feres. Arsis-thesis is seen in St. Jerome Ep. 108.16.1: non ad luxuriam, sed ad necessitatem; 18A.3.2: non in colle, non in monte, sed in valle; 58.4.3: loquor non de episcopis, non de presbyteris, non de clericis...sed de monacho; 77.6.3: clementes esse pecunia, non manu; 66.8.2: da pauperibus, non locupletibus, non superbis; 69.8.3: opus, non dignitatem, laborem, non delicias; in Cicero Fam. 9.20.1: habuisses enim non hospitem, sed contubernalem; Att. 1.17.7: ut, quod una non estis, non dissensione ac discidio vestro, sed voluntate ac iudicio tuo factum esse videatur.

(2) Figures of repetition are those which repeat words. The relative position of the repeated elements is the principle of classification of the device into its subdivisions. Anadiplosis is a figure which repeats the same word within the same clause either immediately or

[1] In citing Cicero's letters, I use the text of R. Y. Tyrrell: Cicero in his Letters, Macmillan, London 1915.

[2] For the study of the letters of St. Jerome, I use volumes 54, 55, and 56 of the Corpus Scriptorum Ecclesiasticorum Latinorum, Vienna 1910-8. Citations are by reference to the number of the Letter in that edition, with the paragraph and the section.

[3] For a detailed exposition of the various figures and their classifications as they were developed by Gorgias and subsequent Greek rhetoricians, see especially F. Blass, Die attische Beredsamkeit, Leipzig 1887-93; E. Norden, Die antike Kunstprosa, 2 vols., Berlin 1923; on the special features of the Second Sophistic, see J. M. Campbell, The Influence of the Second Sophistic on the Style of St. Basil the Great, CUAPS 2, Washington 1922.

[4] The definitions of the figures are taken largely from my dissertation, The Style of the Letters of St. Jerome, CUAPS 60, Washington 1939.

after an interval. It is in St. Jerome Ep. 45.1.2: veniet, veniet illa dies; 60.2.3: ille, ille te vicit; in Cicero Fam. 14.4.3: quid, Cicero meus quid aget? and in Att. 3.20.1: mi frater, mi frater, mi frater, tune id veritus es... Anaphora repeats the same word or words in a fixed position at the beginning of two or more conseutive clauses, phrases, or sentences. It is in St. Jerome Ep. 60.18.2: alios torqueri, alios necari, alios obrui fluctibus, alios ad servitutem trahi; 77.11.3: non sic Furius de Gallis, non Papirius de Samnitibus, non Scipio de Numantia, non Pompeius de Ponti gentibus triumphavit; 59.5.4: cum Thoma in India, cum Petro Romae, cum Paulo in Illyrico, cum Tito in Creta, cum Andrea in Achaia, cum singulis apostolis et apostolicis viris in singulis cunctisque regionibus; in Cicero Att. 3.20.3: velim quid videas, quid intellegas, quid agatur ad me scribas; Att. 8.4.2: numquam reo cuiquam tam humili, tam sordido, tam nocenti, tam alieno, tam praecise negavi quam... and in Q. Fr. 1.3.1: non enim vidisses fratrem tuum, non eum, quem reliqueras, non eum, quem noras, non eum, quem flens flentem, prosequentem proficiscens dimiseras. Antistrophe is a figure that repeats the same word at the ends of clauses. It is seen in St. Jerome Ep. 49.15.6: quod in ecclesia non licet, nec domi licet; 145.1.2: si autem pater consolator, et filius consolator et spiritus sanctus consolator; in Cicero Q. Fr. 1.3.3; cum enim te desidero, fratrem solum desidero; Fam. 7.23.3: si quid generis istius modi non delectat, pictura delectat.

(3) Figures of sound repeat words that only approximate one another in sound. These figures are to attract the ear of the audience or to excite the attention through verbal resemblance, equality or contrast. Paronomasia consists in the occurrence of words of the same root which are similar in sound, but dissimilar in sense. The dissimilarity is the result of verbal inflection or the comparison of adjectives or adverbs. It is in St. Jerome Ep. 84.12.2: non est vertentis, sed evertentis; 82.3.4: et si ille cupit perire, ne perditi pereant; 106.2.1: quaeritis a me rem magni operis et maioris invidiae; in Cicero Fam. 9.16.5: sed quae est invidia aut quid mihi nunc invideri potest? and Q. Fr. 2.13(15a).1: sunt ista quidem magna vel potius maxima. Parechesis is similar to the figure of paronomasia except that the similarity of sound and dissimilarity of sense occurs between words of different roots. In St. Jerome it is seen in Ep. 52.3.3: ignis in lignis; 117.7.2: ...ut aliquid intus appareat operiatque, quod foedum est, et aperiat, quod formosum; in Cicero Fam. 7.23.1: non solum rata mihi erunt, sed etiam grata; Fam. 9.25.1: nunc ades ad imperandum vel ad parendum potius. Alliteration is the repetition of the same letter or letters at the beginning of at least two successive words. There are various types of alliteration, such as initial-sequent, initial-interior, and initial-interrupted. It is in St. Jerome Ep. 148.4.2: illa immensitas; 28.1.1: pauca pro pluribus; 82.5.2: totum timet, totum temperat, totum relinquit am-

biguum; 53.3.1: vel possis, vel velis discere; non, quid invenias, sed quid quaeras, consideramus; in Cicero Att. 6.9.1: accepi ab Acasto, servo meo, statim tuas litteras, quas quidem cum exspectassem iam diu, admiratus sum; Fam. 9.26.3: qui cum ille, si quis quid quaeret, dixisset, cenam te quaerere a mane dixeris. Assonance, unlike alliteration, repeats the same letter or letters at the ends of succeeding words. It is in St. Jerome Ep. 112.17.3: simulasse se esse; 58.11.3: contentus sum, totum summum, totum perfectum desidero; and in Cicero Att. 14.10.1: ut omnia facta, dicta, scripta, promissa, cogitata Caesaris; Fam. 16.9.2: inde austro lenissimo, caelo sereno, nocte illa et die postero. Polyptoton, which is similar in form to paronomasia, consists in the repetition of the same word in different cases. It is in St. Jerome Ep. 127.5.4: ut hereditatem virginis domini virginem matrem filius virgo hereditatem Ep. 66.11.2: primus inter monachos in prima urbe primum sequeris patriarcham; 22.17.1: sint tibi sociae, quas videris quod ieiunia tenuant, quibus pallor in facie est, quas et aetas probavit et via, quae cotidie in cordibus suis canunt...quae ex affectu dicunt; and in Cicero Fam. 9.19.4: responsa responsis; Q. Fr. 1.3.5: multi multa.

(4) The figures of vivacity are devices which give life, movement and force to composition. Asyndeton consists in the omission of connecting particles between sentences, clauses, phrases, or words. It is seen in St. Jerom Ep. 22.26.1: itaque, mi Eustochia, filia, domina, conserva, germana; 64.2.2: ut nulla delibitate insignes sint, ne truncis auribus, laeso oculo, simis naribus. claudo, pede, cutis colore mutato, quae omnia referuntur ad animae vitia; 108.27.2: ipsa adsidere lectulo, flabellum tenere, sustentare caput, pulvillum supponere, fricare pedes manu, stomachum confovere, mollia atrata componere, aquam callidam temperare, mamphulam adponere, omnium ancillarum praevenire officia, quidquid alia fecisset, de sua mercede putare subtractum; and in Cicero Att. 5.20: Cinximus vallo et fossa, aggere maximo, vineis, turre altissima, magna tormentorum copia, multis sagittariis: magno labore, apparatu, multis sauciis nostris, incolumi exercitu, negotium confecimus; Att. 14.18.2: redeo ad Tebassos, Scaevas, Frangones. The device of polysyndeton repeats connectives between series of clauses, phrases, and words. It is in St. Jerome Ep. 146.1.7: ubicumque fuerit episcopus, sive Romae, sive, Egubii, sive Constantinopoli, sive Regii, sive Alexandriae, sive Tanis, eiusdem meriti, eiusdem et sacerdotii; 108.15.2: et cum frequentibus choris virginum congeretur, et veste et voce et habitu et incessu minima omnium erat; 121.9.3: si enim tantae est in dominum caritatis, ut nec metu mortis nec spe vitae nec persecutione nec fame nec nuditate nec periculo nec ladio possit sperari a caritate eius, et si angeli quoque et potestates et vel praesentia vel futura et omnes caelorum fortitudines et excelsa pariter ac profunda et universa simul creatura ei ingruat; and in Cicero Q. Fr.

2.9(11).1: cum eos praeter me et Bibulum et Calidium et Favonium nemo defenderet; Att. 12.32.2: praestabo nec Bibulum nec Acidium nec Messallam. Like the rhetorical question, exclamatio involves the transference of emotional feeling, that is, the speaker strives to awaken in others the same emotions that he has experienced or is experiencing. This appears in St. Jerome Ep. 148.15.3: o miram dei clementiam, o ineffabilem dei benignitatem; 60.10.3: Jesu bone, qui gemitus, qui heiulatus, quae cibi interdicto, quae fuga oculorum omnium; and in Cicero Fam. 7.12.1: a castra praeclara; Att. 3.20.1: me miserum. Litotes, the making of an affirmation by the denial of its opposite, is seen in St. Jerome Ep. 82.7.2: non negare; 45.1.2: mecum dolebis ardere non paucos; and in Cicero Fam. 4.6.1: non mediocrem...dolorem; Fam. 7.1.4: non numquam. Optatio is like the figure of exclamatio. It is an impassioned wish. This figure appears in St. Jerome Ep. 102.2.2: utinam mereremur conplexus tuos et conlatione mutua vel doceremus aliqua vel disceremus; in Cicero Q. Fr. 1.3.1: atque utinam me mortuum prius vidisses aut audisses, utinam te non solum vitae, sed etiam dignitatis meae superstitem reliquissem.

(5) Gorgianic figures are those that produce symmetry either through approximate syllabic equality of succeeding cola or through parallelism of structure or through end rhyme of succeeding cola. Isocolon consists in the approximate syllabic equality of succeeding cola. It is in St. Jerome Ep. 66.8.3: ubi argenti pondus, ferventes mannos, comatulos pueros, pretiosas vestes, picta tapestia, ubi ditior est largitore, cui largiendum est, pars sacrilegii est rem pauperem dare non pauperibus; 84.3.5: si mihi creditis, Origeniastes numquam fui; si non creditis, nunc esse cessavi; 22.22.3: aut nihil omnino aut pauca dicturum; in Cicero Att. 1.17.2: sed conspectu ipso congressuque vestro; Att. 6.4.1: in quo multa molesta, discessus noster, belli periculum, militum improbitas, sescenta praeterea. Parison is a figure of isocolon with parallelism of structure, as in St. Jerome Ep. 66.4.3: magnus in magnis, primus in primis; 128.5.4: nescit praeterea, fugit praesentia, futura desiderat; 130.15.2: quae texta sunt, perspice; quae errata, reprehende; quae facienda, constitue; 60.1.2: stupet animus, manus tremit, caligant oculi, lingua balbutit; in Cicero Att. 1.5.5: intelleges me neque diligentiorem esse voluisse, quam tu esses, neque neglegentiorem fore, quam tu velis; Att. 6.4.1: magnum in Syria bellum, magna in Cilicia latrocinia. Another is homoioteleuton, which involves a similarity in syllables or sounds which results in end-rhyme of succeeding cola. In St. Jerome it is seen in Ep. 53.8.3: propositione, adsumptione, confirmatione, conclusione determinat; 84.3.6: ...ut, si non creditis neganti, credatis saltim accusanti; 45.4.1: Baias peterent, unguenta eligerent, divitias et viduitatem haberent; and in Cicero Att. 5.20.1: nihil ea iuris dictione aequabilius, nihil lenius, nihil gravius; Fam. 16.18.1: perbelle feceris, si ad nos veneris. Chiasmus is

a figure in which there is a reversal of word order in succeeding cola. It is in St. Jerome Ep. 79.8.1: quos nolo contemnat ut famulos, sed ut viros erubescat; 21.15.1: pecatorum iacere, stare iustorum est; 66.13.2: vel lucernas concinnant vel succendunt focum, pavimenta verrunt, mundant legumina, holerum fasciculos in ferventem ollam deiciunt, adoonunt mensas, calices porrigunt, effundunt cibos, huc illucque discurrunt; and in Cicero Q. Fr. 1.3.1: ego tibi irascerer, tibi ego possem irasci; and 2: nunc commisi ut me vivo careres, vivo me aliis indigeres.

I hope sincerely that the mere juxtaposition of examples of the rhetorical figures found in the letters of St. Jerome and of Cicero has produced the intended revelation of stylistic similarity, equal rhetorical ability, parallelism of structure in two of the greatest Latin epistlers, if not the two greatest. After viewing and reviewing the examples of rhetorical figures employed by St. Jerome and by Cicero in their letters, we are now in a position to confirm our opinions and pronounce final judgment on their merits of rhetorical style. Whenever an appeal is made to the feelings, to the emotions, to the imagination, as in letters[5] in which they console, in which they exhort, in which they commend, in which they recommend, in which they congratulate, in which they advise, argue, sympathize, or urge, St. Jerome and Cicero employ all their rhetorical power and ability and create almost dramatic effects and atmosphere with their skillful manipulations.[6] Grand is their style on these occasions, and the elaboration of style is sustained throughout the letters by a comparative frequency of figures of rhetoric that we have just discussed. We must remember, however, that there is a decided difference between the use of embellishment as means and as ends. An atmosphere of sophism and artificiality is created when a style is florid just for the floridity. But when that floridity results from a smoothness of sentence structure, from a sincerity of purpose, from an intensity of feeling, when that floridity is sensibly tempered with moderation of employment, then there is created an atmosphere that is indescribably elevating, genuine, and natural.

In other letters,[7] where an appeal is made not to the

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[5] See the following letters of St. Jerome: 15, 22, 27, 40, 45, 52, 60, 68, 84, 118, 125; see the following letters of Cicero: Q. Fr. 1.3; 2.13; Att. 3.20; Fam. 5.12; 7.1; 16.18.

[6] Note the adjectives that Wright uses in his edition of St. Jerome's letters in describing the subject matter: "Graceful... vigorous defence...vivid picture...elaborate portraits...fervent panegyric..." (Introduction, xiv). As for the letters of Cicero, Tyrrell's remarks in the edition cited are worthy of notice. Speaking of the letters, he says that "...whether he complains or apologizes, congratulates or condoles...we never miss the sustained brilliance and fertility of thought and language" (Introduction, lxix).

[7] See the following letters of St. Jerome: 18, 26, 36, 37, 53, 57, 65, 126, 149; see the following letters of Cicero: Att. 1.17; 5.1; 5.12; Fam. 7.13; 7.32; 16.9.

warmth of the emotion, but to the coolness of the intellect, in letters in which Cicero explains and instructs, in which St. Jerome interprets, teaches, expounds, they employ a style that is simple, plain, straightforward, and subdued in tone.

Occasionally, in letters in which they either relate or describe or narrate events and scenes in chronological order,[8] St. Jerome and Cicero make appropriate use of a style that is a happy medium between the sustained tone of the grand style and the subdued tone of the simple. It can be termed a middle style, a style that on occasions soars and reaches rhetorical heights, only to return again from its heights and continue along in its quiet manner.

In St. Jerome, as well as in Cicero, the simplicity of form of the figures frequently employed is appropriately balanced by a restraint in the use of figures that are elaborate. From the point of view of quality, the devices of rhetoric noted never degenerate into monotonous mediocrity; in frequency, their employment is never lavish. Display is never their motive. The modera-

tion, the appropriateness, the charm, and the simplicity manifested by St. Jerome and by Cicero in the use of the devices of rhetoric elevate the style of their letters to a level approached but never surpassed in the letters of any other Latin epistlers.

I would like to bring these remarks to a close with one appropriate quotation from Tyrrell (Introduction, lxxi), because if I were to substitute St. Jerome's name where Cicero's appears, the quotation would sound equally true:

> Cicero is the most precise of writers. Every sentence corresponds to a definite thought, and each word gives its aid to the adequate expression of the whole. Those who think that the speeches are a mere effusion of rhetoric, a piling up of superlatives for most of which another superlative might easily be substituted without any injury to the meaning or effect of the passage, have (it seems to me) not read Cicero aright. Every adjective is set down with as careful a pen as ever was plied by a masterhand; each is almost as essential to the sentence as the principal verb.

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REVIEWS

An Outline of Latin Prose Composition. By C. J. VINCENT and J. F. MOUNTFORD. xii, 298 pages. Oxford University Press, New York 1942

As is stated by the authors in the Preface, this book was designed to meet the needs of pupils as far as the School Certificate stage (through high school) and aims to provide suitable material in such a manner as to effect close correlation between the *reading* of Latin and the *writing* of the language. This reviewer believes the authors have succeeded notably in compiling and arranging material which will help such correlation. It is certain, however, that the teacher who would undertake to instruct a class both in the reading of a classical author and in the writing of Latin at the same time will have to exercise judicious selection apportionment of material. For the contents of t' book alone, both in degree of difficulty and in quantity, will challenge even the better students of Latin in our high schools. Yet this amplitude of material is an asset and not a shortcoming; it makes the book adaptable for use also in composition alone.

The book is divided into two main parts: Part I has thirty-six chapters, each of which contains grammatical rules and several sets of relatively short sentences; Part II is given over to continuous prose passages with attention directed to the main differences between the English and the Latin idioms. The material in Part I is drawn from Caesar's De Bello Gallico, I-IV, and from

Cicero's In Catilinam, I-IV and Pro Lege Manilia. In Part II the subject matter and vocabulary are largely, though not wholly, military; some passages involve a background of Greek and English history. From the standpoint of its contents, therefore, the book is well adapted for use in high school or even in some college classes.

In method of presentation, the book does not in some respects differ much from most books on composition. Each chapter contains first a formal presentation of rules of grammar and syntax. The arrangement of the grammatical material throughout the book is not unusual except that the treatment of consecutive clauses is postponed as long as possible after the introduction of final clauses in order "to stress the Sequence (of tenses) rule." In several respects, however, the book does differ: (1) In all but two of the thirty-six chapters of Part I, the grammatical rules with short illustrative sentences are given on the left-hand page while on the right-hand page opposite the rules appear two sets of sentences *in Latin*, one from Caesar and the other from Cicero, to illustrate the grammatical rules. This arrangement makes for ease of study and comparison without the necessity of turning pages. And, what is more valuable, the Latin sentences furnish a type of "laboratory" material (too often lacking in composition books) which is very effective in vitalizing the abstract statements of grammatical rules. Since no vocabulary appears on these pages, the same sentences can also be used as exercises in sight translation. (2) In each chapter, the two pages immediately following the Latin sentences contain two sets of English sentences, those on one page based on Caesar and those on the

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[8]See the following letters of St. Jerome: 40, 43, 45, 49; see the following letters of Cicero: Att. 1.2; 5.15; 5.20; 6.1.17-26; 6.9; 9.2; Fam. 7.23; 7.26; 9.16; 9.18; 9.26; 15.17.

other on Cicero. These involve, particularly, the grammatical principles illustrated in the foregoing portion of the chapter. (3) In each chapter short vocabularies are found at the end of each set of English sentences. These do not contain the very commonly used words or those used in the introductory material or in the Latin sentences of that chapter. (4) At the end of the book a Latin-English as well as an English-Latin vocabulary is provided. (5) Importance is attached to the marking of long vowels—all long vowels are marked in the vocabularies (except the *i* in *nullius* on page 9). Nevertheless, in the Latin sentences the quantities of the vowels are not marked, "partly because it is good for pupils to learn to distinguish unmarked forms, partly because we do not want pupils to feel that these sentences are in any way 'unreal'. " (6) Diligent care has obviously been taken to keep the sentences as nearly as possible in the form in which they occur in the original authors. This effort deserves commendation, and is related to the next point. (7) In Part II a number of exercises are provided to lay before the student the essential differences between the English and the Latin idioms. The general pattern of the Latin periodic sentence comes in for consideration. Sentences quoted from the original Latin texts are followed by short paragraphs analyzing and explaining the functions and arrangements of the participles, ablative absolutes, subordinate clauses, etc. This is a type of exercise not often found in Latin books and one which pays good dividends in helping to resolve much of the student's difficulty not only in writing Latin but in translating from the authors as well.

The reviewer would have preferred to see the nouns in the vocabularies written without hyphens and with their genitives spelled out in full. When a word is broken up, a student gets a mental picture of that word which he neither sees in a Latin text nor uses in writing Latin. Therefore, instead of printing *lau-s, -dis*, for example, it would be better to print *laus, laudis*. The same applies also to verbs. *Comprehendo,* for example, would be preferred to *compre-hendo, intellego* to *intel-lego*. Nor is there complete consistency. For, to take some examples at random, we find *ex-pono, in-venio, ob-sideo, de-cerno,* and *ad-duco,* but *oppugno, desil-io* (although in the general vocabulary it appears *de-silio*), *convoco,* and *apporto*.

A word might also be said regarding the best method of presenting grammatical rules in a book on composition. When a student is given an English sentence to put into Latin, he probably first recognizes the functions of the English words. For example, he recognizes a word as the direct object of the verb. Therefore, in stating the grammatical rules, the procedure should be, wherever possible, from function to form, not from form to function. Therefore, instead of stating, for example, "The accusative is used as the direct object of transitive verbs" (6) and "The bare ablative is used to express time at which" (26), it would be psychologically more appropriate to state, "The direct object of transitive verbs is in the accusative case" and "Time at which is expressed by the bare ablative."

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The Building of Eternal Rome. By EDWARD KENNARD RAND. xi, 318 pages, frontispiece. Harvard University Press, Cambridge 1943 $3.50

This charming book is easier to enjoy than to analyze. Suitably for the Lowell Lectures bellelettristic rather than severely scholarly, it treats the contribution to the polity of Rome, pagan and Christian, by her literary men, poets, especially. The arrangement is mainly chronological, partly topical. After one chapter on the Republic, dealing largely with Polybius, the Scipionic Circle and Cicero, we reach the Golden Age in Chapters II and IV, separated by a chapter on "Roman High Seriousness and Roman Laughter" in Republic and Empire alike. There is a fine piece of discernment on transfiguration in poetry on page 82. Well before the middle of the book comes the "Decline and Fall," as if the author (for understandable reasons *ad hominem*) were in haste to reach the mediaeval field and the Roman Church. Seen through the eyes of Fronto, and to some extent through those of Quintilian, this presents writers of the Silver Age, notably Tacitus—of whom Rand says, "If he is silver, one is tempted to go off the gold standard." Juvenal is mentioned only incidentally, though oftener than the index shows, even the reference to the Blues and the Greens being taken rather from Augustine. Classical authors tend to be viewed through the reminiscences of Christian writers. But in the chapter on "The Ivory Gate" an interesting suggestion is made, that Vergil may have used it as a veiled symbol of scepticism about the success of the new venture of Aeneas-Augustus.

The last three chapters dwell on Tertullian, Minucius Felix, Cyprian, Arnobius, Lactantius, and Augustine who (203) "creates the experience of mankind in his own image"; the Byzantine period; the restoration in the West; Boethius, Charlemagne, Dante. There is a wealth of matter, with numerous digressions and a diverting anachronistic Dialogue of the Dead at the end. The bibliography begins with Aristotle's Parts of Animals, and ends, consistently enough, with Zinsser's Rats, Lice and History.

In spite of the "skillful surveillance" of the Harvard Press, these corrections and suggestions may be offered:

8, note 5: Read "Warde" for "Ward."
14:            Read "ensuing" for "answering."
30:            Read "statue" for "statute."
32:            Read "dono" for "done."

33:        "Paucis (verbis)" should be trans-
           lated 'briefly' rather than 'rarely.'

43:        Read "Phylarchus" for "Aratus."
           Polybius is criticizing Phylarchus
           rather than "the historian Aratus,"
           though Aratus did write a mem-
           oir to which Polybius refers.

53, note 50: Read "Procne" for "Procre." "Otos"
           and "Tityos" stand beside "Tan-
           talus" and "Sisyphus."

88:        Read "Patroclus" for "Patroelus."

91:        Read "magistri" for "magister.'

92 and 190: Read "honey" for "sugar." Or is
           this captious?

95:        Read "Rome" for "Roman." Delete
           "where" before the quotation.

98, note 46: Read "ἴδιον" for "ἴοιον."

106:       The translation should be, "I have
           someone from whom to flee, no
           one to follow," rather than "I
           know whom I am running away
           from etc." See Tyrrell and Purser
           on Ad Att. viii.7, Macrobius'
           source.

111 and index (ad loc.): Read "Mostellaria" for
           "Aulularia."

126, note 40: Read "Tibullus" for "Tibullas."

129:       Why, among Horace's girls, omit
           Cinara, generally reckoned t h e
           most likely to have been an actual
           person?

145, note 2: Delete "ὤνω" entirely and omicron in
           "ἀναιδοής."

153, note 31: The floruit of Novius, contemporary
           of Sulla (usually given c. 90 B.C.)
           seems to be put too early in "about
           the middle of the second century
           B.C."

167:       Read "Our wills are ours" for "Ours
           are our wills."

198, note 59: Read "Trajan" for "Trojan."
206, note 86: Read "iustitiae" for "iustitise."
208, note 95: Insert "funus" before "fieret."
232, note 75: Read "effected" for "affected."
236, note 91: Read "better" for "mightier."
241:       Read "(Liberal Arts) were" for
           "was."

To call a pun a "despicable form of wit" (32) is strong language for a Classicist, when one recalls Aeschylus on Helen, Euripides on Pentheus, Plato on Meletus, Jesus on Peter, and Paul on Onesimus (see page 184, note 14).

Any criticism of the organization of matter in this generous outpouring of learning and culture, of which this review can be only an inadequate hint, is forestalled by the author's own reference to it as "amor-phous" and involving "many gaps." Pervading the whole is Professor Rand's gracious, attractive, humorous personality. Far better than many scholars whose competence is comparable to his does he exemplify in his own person those graces of the spirit, be they pagan or Christian, which some are content merely to discuss. If I may paraphrase a catechism other than his, "The chief end of the Classicist is to love the Classics and enjoy them forever," κτῆμα εἰς ἀεί, Eternal Rome.

CLYDE MURLEY

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Cuneus, Phalanx und Legio. Untersuchungen zur Wehrverfassung, Kampfweise und Kriegführung der Germanen, Griechen und Römer. By ALFRED KÜSTERS. ii, 207 pages. Triltsch, Würzburg 1939 4.50 M.

This product of recent German scholarship is a methodical application of the categories of von Clausewitz's classic On War and of the leading dogmas of Nazi ideology (race and the Führer principle) to Greek, Roman and early German military institutions. In each case the author treats the evolution of weapons, organization of the ranks, leadership, strategy, tactics, and general conduct of war, limiting himself in the Greek period to developments from Homeric times to the death of Alexander the Great, in the Roman march to world domination to the gradual perfection of Roman methods from earliest times to the campaigns of Caesar, in the region beyond the Rhine to the influence of the wars with Rome upon the primitive "wedge" technique of the Germanic tribes. The monograph is equipped with careful documentation and an extensive bibliography, which restricts itself, with few exceptions, to German works.

When the author relinquishes his grip on the ancient sources and leaps into the mire of mysticism, clutching a copy of Mein Kampf in his hands, he would have the reader believe that: Germans, Greeks and Romans are indisputably members of the same Nordic race; the brutal killing of prisoners of war by Agamemnon and Achilles is an atrocity rarely to be found in the history of Nordic peoples; Alexander's chivalry toward his Persian royal captives is a manifestation of his essential Nordic heroism; the embodiment of the true Greek spirit is not the politicalizing and philosophizing citizenry of the free city-states but Alexander, the Nordic warrior and masterful transformer of his environment; Rome's military intervention in the affairs of other peoples contributed to their happiness and to the security of peace and culture for all mankind; Roman charges of brutality by Germans toward prisoners of war remind one of modern atrocity propaganda, for in fact such prsioners were probably better treated than were German slaves in Roman service; the ultimate superior-

ity of German arms over the Roman legions was due to the fact that for the German peoples the winning of sufficient Lebensraum was a matter of self-preservation.

If this reviewer does not call to the attention of the reader the highlights of the sober portions of this study (which makes no claim to advance our knowledge of the subject, and which is too often marred by a tendency to elevate isolated phenomena into tactical and strategical principles), it is because the material is readily available in the standard easily accessible works on ancient warfare.

MEYER REINHOLD

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Semantics. The Nature of Words and Their Meanings. By HUGH R. WALPOLE. 264 pages. Norton, New York 1941 $2.50

This book owes its existence (9) to the works of C. K. Ogden and I. A. Richards. The former is the English editor of the History of Civilization Series published in America by Alfred A. Knopf, New York. A widely known opponent of the classics, the historian Harry Elmer Barnes, is the American consulting editor. I. A. Richards, formerly Fellow of Magdalene College, Cambridge, is cited as Director of Research for the Commission on English Language Studies of the Orthological Institute of Harvard University.[1] Hugh R. Walpole was his assistant until January 1, 1943. It is Richards who tells us in the Introduction (11-9) "semantics is perhaps most compendiously described as the attempt to generate better notions about ideas." The numerous subjects in the schools leave us without a common bond of knowledge. "Strict translation" has been vanishing from our curricula. His remedy is to translate from ordinary English into "Basic English" (described by the author in Chapter 9). Mr. Richards reverts to semantics: it—"to give another description of it—is the rationale of translation" (14). Because of the "semantic incompetence" of philosophers, Mr. Richards was led to write together with Mr. Ogden The Meaning of Meaning. He gives us three more statements about semantics: "a radical inquiry into the modes and causes of verbal misunderstanding"; "semantics in the modern guise developed in the aftermath of World War I"; "writings on semantics must share

with philosophy preeminent danger of being misunderstood."

Chapter 1 is headed: What is Semantics? and in order to give the full flavor of this chapter it is necessary to make some quotations. "Semantics, or semasiology, is the study of the meaning of words. It shows how many of our words each have many meanings and 'semantics' itself—the name of the study of the meaning of meaning—is no exception. Some writers on 'semantics' deal with very different matters from those which will be discussed under that name in this book" (20). For a moment one may think that some writers on what he understands as semantics will be mentioned. Instead, one writer is named as covering a great deal of ground and still neglecting areas Mr. Walpole regards as central. This is Alfred Korzybski in Science and Sanity: An Introduction to Non-Aristotelian Systems and General Semantics. Mr. Walpole gives a wider range of meaning to 'semantics' than Charles W. Morris who, in The Foundations of the Theory of Signs, "divides his general subject ('semiotic'—semantics' to us) into three aspects, which he names 'semantics,' 'pragmatics,' and 'syntactics.'

As Mr. Walpole states, "when this elusive word is examined more closely, further perplexities are revealed." On the same page (21) occur these two sentences: "Again, some people talk very glibly about 'semantics' when they have only the ghost of a notion of what they are talking about. When such a person discusses 'semantics' with a specialist in linguistics, are the two people really using the same words?" At no place in his book does Mr. Walpole put himself into the second category. A moment later he asks, "Why are some words more slippery than others?" But the answer to this question, says the author, would take us too far (22).

A word not in the last edition of Merriam's Webster forms the heading of the next section, "Semanticians," which is mainly a statement quoted from Lady Welby's article on "Significs" in the eleventh edition of the Encyclopaedia Britannica that Bréal (whose name is wrong in the Index (261) "formally introduced and expounded" semantics without giving the word a "precise definition." With some misapplied irony from H. G. Wells,[2] comes the surprising sentence: "The history of semantics lies in the future" (25); the verb is felicitous.

There is a discussion of emotive language and propaganda in Chapter 2 (38-62). In his examples of propaganda the author shows himself not above political propaganda, although his book cannot be labeled a politico-economic tract, as Professor Kent said of Chase's Tyranny of Words (CW 32.16). Still there are kind

[1] An eminent scholar of Harvard University writes in a letter to the reviewer: I have heard vague rumors of the Orthological Institute, or whatever it is called, and the new meaning of Semantics. . . . I never cared much for Richard's general tendencies, though knowing him to be a highly clever man. . . . The only thing I know about Semantics is that in its metamorphosed state the meaning of meaning becomes tolerable meaningless—at least to me. . . . It would now appear, in view of Premier Churchill's great address, that Basic English has a propaganda value—perhaps primarily a propaganda value. That is the only idea expressed by Mr. Churchill with which I do not sympathize.

[2] A curious misprint or else a prophecy in consonance with the title of Wells' book (The Shape of Things to Come) appears here: 'C. K. Ogden and a fellow fellow of Magdalene College, I. A. Richards (1893-1977)."

words for Chase's substitution of *blab* for emotive terms, a practice roundly condemned by Professor Kent.

The next chapter (63-77) is devoted to the study of interpretation in animals and man. Three cases from studies of animal psychology are given, including Pavlov's famous experiment with a dog. It is admitted that the matters discussed in this chapter are subjects of philosophical and linguistic controversy.

Mr. Walpole regards Chapter 4 (78-104) as the most important in his book. Its central point is the Triangle of Reference: thought at the apex, the symbol (word) at the right base and arrow pointing to the referent (object) at the opposite base. "The Triangle is the one detail in this book which needs to be remembered outright, by force if necessary. If the reader lost his book, he could build up again for himself the subject matter of semantics in the bases of the Triangle of Reference." A few examples of the misuse of words are given and some examples of metaphor. Mr. Wadpole says it is not in his province to consider the history of English words or how they have changed their sense, but he thinks it advisable to give some reasons for changes of meaning in words. These are given under headings like Scale of Perception, Pregnancy, Archetypation, False Symbols. In connection with this last heading there is a story for which the reviewer fruitlessly begged Mr. Walpole to provide supporting authority. A professor "is said" to have encouraged a student to write a thesis on the influence of Vergil on "some obscure Latin poet." The student worked for a year before discovering that his obscure poet had died before Vergil's time. Mr. Walpole's comment is that "the research work was a falsehood because the actual order of the references had been confused." He should have said "a hitherto obscure Latin poet," because if the story is true, the similarities in style and thought of which the student found "a whole pile" would make him a most conspicuous poet and lead to the possible conclusion that Vergil was only a copyist. (Mr. Walpole strongly recommends that we analyze what we read.)

The importance of contexts is the topic of Chapter 5 (105-20). The recognition of this importance, says the author, called for "scientific conviction rather than good intention." He gives examples of the writing of paragraphs in different words in order to discover their meaning. Definition from a practical view rather than according to logic is studied in Chapter 6 (121-40). There are 25 "routes" or ways to define a word and also a twenty-sixth method, "pragmatism: any other kind of connection or connections, simple or complex, that you can think of."

Metaphor, touched on earlier, is now discussed more fully in Chapter 7 (141-58). Curiously, the word 'semantics' is used in this chapter only once, when a book entitled Meaning and Change of Meaning by Gustav Stern is recommended to those interested in the application of semantics to the philology of English. The treatment of metaphor will give a person who knows nothing of the term a fair idea of the effect of metaphor on the meaning of a word. Several examples are given, but the changes in meaning are not fully explained. In fact it is rare that more than two meanings are given for a word. In his discussion of the famous 'wolf in sheep's clothing' Mr. Walpole writes, "This metaphor must have been dynamite when it was first used." To be charitable, we suppose that he knows that the name of Him who first used it may be found in Matthew 5.2 and that the original expression is part of "Beware of false prophets who come to you ἐν ἐνδύματι προβάτων ἔσωθεν δέ εἰσιν λύκοι ἅρπαγες (Matthew 7.15).

Chapter 8 (159-78) is termed the last theoretical chapter in the book. It is concerned with Fictions, defined as inventions of the mind not the names of objects or of specific sense experiences. Much is made of the way a physicist defines words like 'heat' and 'electricity' (on the same sort of thing in Chase's book, see again Professor Kent's review in CW 32.14-7). Other Fictions are abstract words which we should reduce to concrete terms, especially when used by politicians. Good advice, to be sure, and Mr. Walpole wishes to "reconcile individualism with social consciousness." This and all that has gone before is but preparation for Chapter 9 (179-214) on Applied Semantics: Basic English. This is the simplified form of English invented by C. K. Ogden that contains 850 words of which only twenty are verbs. The list is given (209-14) and is proposed as an international language with a "streamlined vocabulary and a streamlined grammar" as a help to foreigners learning English and as a "sense detector" by means of which ordinary English may be tested through translation into Basic English. This last is the use considered most important. If, however, a reader is not intelligent enough to understand a passage of ordinary English, how can he translate it into Basic?

Of course in learning a foreign language a limited vocabulary is helpful at the start, but this is no discovery of C. K. Ogden. A Latin teacher attempts to impress his students with the root sense of any word and then explains its changes in meaning. He does not neglect either the changes in the English words derived from Latin. Under such instruction students develop interest in finding out for themselves the semantic changes that have taken place in such words as 'infantry' and 'dragoon' and in addition they learn some history while they are doing it. When they study Greek they will learn still further facts on these two words. This practice gives the very young students an elementary knowledge of the many causes for change in meaning. They realize that some words are polysemantic (a word not used by Walpole) and, with this preliminary training in high school, they may advance in the study of semantics to a degree undreamed of by Mr. Walpole.

Basic English can no doubt be an aid to the foreigner beginning the study of our language, but it is of no assistance in overcoming the one difficulty he meets, the difference between pronunciation and spelling. And "streamlined grammar" may give the beginner a false sense that English is easy to learn, as the late Professor Sapir pointed out in The American Mercury in 1931. The number of persons speaking English will doubtless increase greatly, but for other causes, not for its apparent simplicity.

Mr. Walpole at times shows that he is capable of writing a better book than this. He gives evidence of knowing something about words, as when he points out the difference in origin between 'case, an event' and 'case, a receptacle.' He shows that French *hôte* means both 'host' and 'guest' without however noting the connection in English of the two words; since he was writing on semantics, he might have quoted from Louis H. Gray on the word 'host' (Foundations of Language, New York 1939, 252). The measure of the book, however, may be taken by the authors not cited in it. A writer who says that the history of semantics or of anything else is in the future should devote himself to some other subject.

The book has much in common with another, Language in Action (Harcourt, Brace & Co., New York 1941), by Samuel Ichiye Hayakawa, who describes himself as Japanese by "race" but Canadian by "nationality" and notes that he is excluded by law from citizenship in the United States although his friends say (153) he is "essentially" an American. Assistant Professor of English at the Illinois Institute of Technology (title page) and frequent speaker at women's clubs (188), he was teaching at the University of Wisconsin at the time of President Frank's departure. Of that event he says the real question involved was whether the governor abused his political office or carried out his political duty (218). On many other public questions he is not so reticent. In his introduction the author states that his book "hopes to present certain principles of interpretation or semantic principles, which are intended to act as a kind of intellectual air-purifying and air-conditioning system to prevent the poisons of verbal superstition, primitive linguistic assumptions, and the more pernicious forms of propaganda from entering our systems" (xii). The introduction closes on the note of the attempt to indicate "some of the positive values, the far-reaching cultural and democratic implications of semantic health widely established." We are told not to consider semantics "an anatomy of disbelief" (xiii). From this point, with one exception, we hear no more of semantics from the author, who belongs to that school of writers who either do not know what the word means or have decided that it means the art of using words correctly. This art is termed orthology, but Mr. Walpole (on his page 100) declares "C. K. Ogden considers that the various lin-

guistic fields of grammar, philology, phonetics, rhetoric, semantics should take their respective places in relation to a central subject which *he would* call Orthology."

To be sure, the Hayakawa book does present some elementary facts about language. The jargon differs from Walpole's, as when 'emotive' is condemned as an adjective and 'affective' preferred (89). Some other terms are presymbolic (small talk and "pep rallies"), verbal hypnotism (oratory and various rhetorical devices), symbolic process (the cowboy in the audience who shoots the villain in the play; Veblen's explanation of the leisure class); "multi-varied orientation" (conflict in expression of feelings). He nowhere uses the term 'referent.' There is a chapter on figures of speech and of rhetoric in which we are told that slang is the poetry of everyday life. It is true that slang occasionally enriches the vocabulary, but most of it is ephemeral. Hayakawa's examples ('rubberneck' and 'keep your shirt on') recall to the reviewer the statement of Professor Sturtevant (Linguistic Change, University of Chicago Press 1921, 107) on antiquated slang, but politeness causes me to refrain from applying his label to the writer.

In this chapter the reader is given examples of "dead metaphors." With a list of words like "clew," siren, echelon, scale, (domestic) economy, is the advice "if their origin is not clear to you, look them up." This is the nearest the author comes to the science of semantics.

There is nothing new in the book. Misuse of words leading to errors in judgment is familiar to anyone who has thought of elementary logic. The author himself appears guilty of fallacies on occasion, e.g., his use of "responsible" papers and "reputable" magazines (174); a Korean may smile at the statement that he has "certain rights" in Korea (152). This book contains almost as much on political and economic topics as Chase's Tyranny of Words. While international politics is discussed frequently, only one of the dictators is attacked.

In his frequent discussion of propaganda in relation to politics the author fails to note that a politician making an appeal to voters is not always guilty of pernicious forms of propaganda. A candidate may in all sincerity make promises that can never be fulfilled, and the audience which regards these promises as desirable is equally ignorant of the impossibility of carrying them out. The wrong use of words has nothing to do with this situation. In fact, the words of the speaker may all be used in the correct sense. Lack of intelligence is not "semantic ill-health."

In his Acknowledgments, Mr. Hayakawa writes that his greatest indebtedness is to Korzybski (338). The Selected Bibliography lists 38 books, two of which are important works on linguistics (one by Bloomfield and one by Sapir) and two are works of anthropologists who have specialized in primitive languages (one by Bruhl and one by Malinowsky). These complete

the list of writers on linguistics; the rest of the books are on various phases of psychology, politics and economics. On the latter two topics those cited present the author's own views.

The tendency represented by these pretentious works will probably continue until someone writes a book with the alluring title Semantics for the Millions, but we hope the author will not be a college professor because that term, for various reasons, is now itself undergoing semantic change.

EDWARD COYLE

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From Jesus to Paul. By JOSEPH KLAUSNER. Translated from the Hebrew by WILLIAM F. STINESPRING. xvi, 624 pages. Macmillan, New York 1943 $3.50

In the Talmud, Jewish rabbis took more notice of Jesus than of Paul. In like manner and perhaps for like reasons, modern Jewish scholars have devoted more attention to the Nazarene prophet than to the Tarsian apostle. The greater appreciation for Jesus as a representative of first-century Judaism can be readily understood, as can also the greater fruitfulness of Jewish studies in the area of gospel research. The current year is noteworthy, therefore, in the appearance of two books by Jewish authors dealing primarily with the student of Gamaliel: Sholem Asch's The Apostle and this full-scale reconstruction by Klausner.

As the title indicates, this volume is a sequel to Professor Klausner's Jesus of Nazareth, a first-rate biography. The picture of Jesus given there is reaffirmed: Jesus proclaimed, to Jews only, the coming of the kingdom, calling them to fulfill the whole Law as the sole condition on which the Days of the Messiah could be realized. This was "completely Jewish, prophetic, Pharisaic teaching"; the only distinction was a double extremism; an overemphasis upon radical ethical demands, and a misplaced claim of special relationship to deity. But this extremism does not explain the rise of a separate religion. For that explanation other causes must be located, which Dr. Klausner finds by sociological analysis of environmental conditions.

Almost half of the book, and the more valuable half, is devoted to the description of three "fundamental causes" for the rise of Christianity. The first is the dispersion of uprooted Jews into economically insecure and emotionally unstable communities, with a half-assimilated fringe of proselytes and god-fearers. "Paul and his Christianity were built out of the ruins of the uprooted Judaism of the Diaspora." The spiritual conditions among the Gentiles furnished the second cause of the emergence of the new religion. The unity of the Empire, the lofty ideals of the philosophers (especially the Stoics), and the spiritual hunger for mystical and sacramental salvation as cultivated by the mystery religions —all these were influential in shaping Christianity as a

"half-Jewish, half-pagan faith" and in producing the "great and relatively swift success of Paul." The third source of Christian success was the bridge which Hellenistic Jewish writers had erected over the chasm separating Judaism from Hellenism, a bridge of ideas and methods of persuasion which aggressive apostles quickly adopted. The main pillars in this bridge, each of which receives close inspection, are Philo and the writers of Wisdom of Solomon, IV Maccabees, and Sibylline Oracles. Throughout this section, the author's description of conditions is far more convincing than his all too facile identification of causes.

After brief chapters on literary sources and on the pre-Pauline period, fully half of the book is devoted to the career and thought of Paul, who is presented as the "real founder" of the new religion. Unstable emotionally, troubled by attacks of epilepsy (one of which occurred at the time of his conversion), Paul was never completely at home in either his first or his second religion. From first to last, his personality was divided by the struggle between Pharisaism and Hellenism. His achievements stemmed not from his ethical greatness but from his unique mysticism, his talent for organization and his genius for opportunistic adaptability. His faith was an amalgam of separate ideas drawn from Judaism and Hellenism, although the internal contradiction was never resolved. He "was firmly rooted in Pharisaic Judaism in spite of himself" even while he advocated the nullification of the Torah, using "Talmudic casuistry for an anti-Talmudic purpose." Because of the high regard for the Old Testament, Christianity has contributed to the survival of Judaism in western culture, but because of different world-views the two religions will never become reconciled.

The reviewer is unable to accept Klausner's interpretation but he is grateful for a candid statement of a modern Jew's attitudes toward early Christianity and for a very competent translation.

PAUL S. MINEAR

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Hori Apollinis Hieroglyphica. Saggio introduttivo. Edizione critica del testo e commento. By FRANCESCO SBORDONE. lxviii, 226 pages. Luigi Loffredo, Naples (1940). 80 L.

A critical edition of Horapollo, with detailed commentary by a competent editor, has long been a desideratum. Sbordone has admirably filled this gap in the working apparatus of the historian of ideas. In a long introduction he deals exhaustively with Horapollo and his place in history, with the date and character of his work, with extant manuscripts and their filiation. In interesting pages he traces the development of the curious school of φυσιολόγοι from the Pythagorean Bolus of Mendes in the second century B.C., through Apion and Chaeremon in the first century A.D., to Plu-

tarch, Hermapion and the Hermetic Corpus. Sbordone is somewhat handicapped in his treatment of Hermetic influence on Horapollo by too confident acceptance of the views of Reitzenstein, being apparently unaware of Scott's great work (Hermetica I-IV, Oxford 1924-36). Horapollo, flourishing in the fifth century A.D., was thus the heir of at least six centuries of Graeco-Egyptian metaphysical speculation. Under such circumstances, it is scarcely surprising that his Hieroglpyhica should reflect Hellenistic thought rather than authentic Egyptian tradition. It is very unlikely that Horapollo himself had any direct means of familiarizing himself with the hieroglyphics, which had probably been quite forgotten except possibly for a few old priests in the extreme south. The latest hieroglyphic inscription known dates from the reign of Decius, 250 A.D., and the most recent document in cursive hieroglyphic (demotic), which no longer resembled the monumental script in the least, comes down to about 470 A.D. The decipherment of Egyptian by Champollion and his successors, a century ago, demonstrated that Horapollo was quite useless for the interpretation of the hieroglyphics. On the other hand, his place as an important link between Hellenistic and mediaeval speculation remains assured.

In order to write his commentary on Horapollo, Sbordone learned Egyptian, but he wisely obtained assistance from Baron F. W. von Bissing, a distinguished Egyptologist long resident in Italy. Thanks to von Bissing's aid, he has escaped most pitfalls. One cannot, however, but regret that he could not have prepared his study in constant collaboration with Hermann Junker, facile princeps in the thorny field of hieroglyphic texts from the Ptolemaic period. In a brilliant series of studies and monographs, beginning

with his doctoral dissertation in 1903, Junker solved many of the riddles which had previously made hieroglyphic religious inscriptions well-nigh unintelligible to the Egyptologist. Since the inscriptions on the temple walls of Denderah, Edfu, Philae and other places belong to the period in which the φυσιολόγοι began their work, such confrontation will unquestionably solve a number of persisting enigmas.

In perusing the closely printed pages of Sbordone's commentary many points have been noted: for lack of space I shall restrict myself to a few examples. Coptic ourŏ cannot possibly go back to the Egyptian word for Pharaoh, pir-ô (literally 'great house') as suggested on page 2; moreover, there is no such Coptic word as djet (also page 2), which is merely a transcription into Coptic of the customary Egyptological pronunciation of the Egyptian word, written, of course, without vowels!

With reference to the discussion on pages 84-5, I would suggest that the enigmatic αμβρης, which appears as the equivalent of βίβλος ἱερά, corresponds to Egyptian 'm(y)t-r₃, 'sacred speech' (literally 'what is in the mouth'), Gr. ἱερολογία, which was pronounced something like amrŏ. It is by no means unlikely that the word underlies the name of Jambres, mentioned in rabbinic and biblical sources as a legendary Egyptian magician who opposed Moses. His companion, Jannes, bears a good Jewish name (abbreviation of Yoḥanan, John), as proved by rabbinic spelling; the name Jambrēs may then be a blend of Jannēs and ambrēs If correct, this suggestion casts an interesting light on the Judaeo-Hellenistic milieu to which Artapanus and Aristobulus belonged.

W. F. ALBRIGHT

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ABSTRACTS OF ARTICLES

This department is conducted by Dr. Charles T. Murphy of Princeton University, Princeton, New Jersey. Correspondence concerning abstracts may be addressed to him.

ART. ARCHAEOLOGY

DINSMOOR, WILLIAM B. *A Further Note on Bassai.* The Chicago fragment published by Johnson is to be assigned to the Bassai temple, to the corner of the sima at the right end of one of the pediments. The Louvre statue is almost certainly not a pedimental figure and cannot, in any case, be assigned to Bassai.
AJA 47 (1943) 19-21   (Walton)

HILL, DOROTHY KENT. *Ancient Metal Reliefs.* A study of certain ancient reliefs, and an attempt "to suggest some tests for recognizing the various types of reliefs, some observations regarding their prevalence, and the technique of their commercial duplication." Ill.
Hesperia 12 (1943) 97-114   (Durham)

LITERARY CRITICISM

BERRINGER, RALPH W. *Jonson's Cynthia's Revels and the War of the Theatres.* The character Hedon in

Cynthia's Revels represented neither John Marston nor Samuel Daniel, and hence the play had no part in the "War of the Theatres."
PhQ 22 (1943) 1-22   (P. F. Jones)

REYNOLDS, GEORGE F. *The Dramatic Quality of Jonson's Masques.* Ben Jonson's masques held the attention of an audience by providing expectation and contrast, as does a speech.
PhQ 22 (1943) 23-8   (P. F. Jones)

STEWART, BAIN TATE. *The Meaning of* Silex Scintillans. The title Silex Scintillans implies that the poems in Henry Vaughan's 1650 collection are divine sparks struck from his soul during the spiritual conversion he experienced between 1647 and 1650. He was probably familiar with a similar use of the figure in Nieremberg's De Arte Voluntatis and Paracelsus' Philosophiae ad Athenienses.
PhQ 22 (1943) 79-80   (P. F. Jones)

THOMPSON, C. R. *Rabelais and* Iulius Exclusus. Rabelais may have taken the idea for his chapters on the island of Papimany (Gargantua and Pantagruel, iv, 48-54) from Erasmus' anti-Papal dialogue Iulius Exclusus.
PhQ 22 (1943) 80-2   (P. F. Jones)